International Journal of Culture and Modernity
ISSN 2697-2131, **Volume 17**
https://ijcm.academicjournal.io/index.php/ijcm

Used in Folk Culture and Friends Abstract Nouns

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ANNOTATION: This article discusses the study of folk epics, noun lexemes used in epics, in particular, abstract nouns and their ethnographic features.

KEY WORDS: folk epics, meaning of nouns, abstract noun, ethnographic, religious-mythological, cultural, motive, mythological.

Introduction

In recent years, there has been a growing interest in the study of folklore genres in various aspects of linguistics. In particular, the epic has a special reputation as one of the unique genres that introduced the heritage of folklore to the world. One of the important factors in the development of Uzbek linguistics is the coverage of the linguistic and artistic-aesthetic features of folk epics, the scientific substantiation of the creative skills of our poets in the effective use of national language treasures. The charm and diversity of the national language is reflected, first of all, in its folklore. Because in the oral materials of the people to some extent its language capabilities, the way of observation of this people are reflected. In this sense, the study of the language of folk epics, imbued with the national spirit of the Uzbek people, allows to form certain ideas about the history, spirituality and culture of the Uzbek nation.

The main part

A number of lexemes, phrases, analogies, metaphors, proverbs used in folk epics serve to reflect the charm of our national language, the ancient traditions and culture of our people in general. The lexemes used in the epics are one of the cultural heritages of our ancient ancestors. This heritage, along with the transmission from generation to generation, carries with it information about the culture, spirituality and history of the people. They reflect the dreams and aspirations of the nation, its attitude to nature and culture in general.

While studying folk epics, the peculiarities of lexemes directly related to their way of thinking began to appear. This begs the question. Did lexemes related to the way of thinking of mankind exist in ancient times? In the process of finding the answer to the question, we tried to study a number of studies. It is expedient to study the words (abstract names) associated with the way of thinking of mankind since ancient times. In particular, the Avesto is one of our ancient books, the main idea of which is directly related to human thought. That is, a good thought, a good word, a good deed. This idea is the basis of Zoroastrianism. The idea of this doctrine encourages people to turn away from ignorance, to always speak the truth, to be honest and to do only good deeds. It is clear that from these times mankind has used abstract names. Religious views are the primary source of abstract concepts.

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The ancient roots of the human way of thinking and theories of knowledge are also reflected in the views of the great encyclopedic scholar Abu Nasr al-Farabi. The great linguist A.Nurmanov in his book "History of Uzbek linguistics" says that Farobi expressed his views on the two stages of knowledge (emotional and cognitive), generality and specificity, the dialectic of essence-phenomenon, which are central to the philosophical issues of modern linguistics. [2, 7]

Pharoah was one of the thinkers who laid the foundation stone for the formation of the science of cognition. Y's views on basic cognition in the formation of abstract words are noteworthy. In this regard, in Farobi's pamphlet "The city of noble people" the city-states are divided into good and ignorant [3, 11].

Since abstract names are associated with human thought, first of all, such names are closely related to religious views. From the beginning of mankind to the present day, the interpretation of existing abstract concepts has been one of the main objects of study in such fields as philosophy, religion, linguistics and literature.

Professor M. Juraev notes that in ancient ceremonies, in particular, in shamanism, after the ceremony, the hero was given a second name [10]. This means, on the one hand, that the shaman was chosen by the Iranians and reached spiritual maturity, and, on the other hand, that he took on a different form, possessing magical powers. This is the case with Kalandarkhan in the epic Kuntugmish and Shokalandar in the epic Malika Ayyor. Such a change of name is also observed in the family relations of the Turkic peoples, including the naming of the bride's relatives.

The name Qaldirg`och (swallow) is interpreted as "a girl as thin as a swallow's wing, with beautiful eyebrows, beautiful, beautiful" [8,538]. Our ancestors used animal names for boys and bird names for girls. The goal was to make boys fearless, brave, courageous (Bo`ri, Arslon (Wolf, Lion), and girls to be beautiful, delicate, beautiful, eloquent (Qaldirg`och, Turna, To`ti (Swallow, Crane, Parrot). The fact that among the people there is a tradition of naming girls born when swallows fly shows that the Turkic peoples have a positive attitude towards this bird. Humans are friends with swallows and do not allow them to eat or even catch their meat. They do not break his nest when they attack him, but help him. The fact that the Uzbek people have so much love for this bird becomes even clearer in the narration in "Qissasi Rabgizi". The swallow helps people in the event of a snake. The same motive is found in Khurshid Dostmuhammad's work "Curse of a careless bird".

In our national opinion, the swallow is a bird of good news. From time immemorial, swallows have lived side by side with humans in their homes. The choice of the name "Swallow" for the baby by Shahimardon Pir can be taken as a prophecy that in the future he will unite the family and bring good.

In the oral and written literature of the Turkic peoples, in historical sources, the image of the wolf is interpreted as a symbol of the spirit of the first ancestors, a totem animal. In Turks and Mongols, the wolf is believed to be a protector of man from all calamities, evil forces, and disease. Indeed, the naming of this name reflects the totemistic beliefs of our ancestors. The Turkic peoples, especially the ancient Uzbek tribes, believed in the miraculous power of wolves, nouns, snakes, dogs and other animals. The wolf was known as a force that protects from calamities, disasters, seeds, ancestors of tribes. For this reason, the anthroponym Wolf occupies a significant place among Uzbek names. Belief in the wolf was about keeping the

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ISSN 2697-2131, **Volume 17**
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newborn healthy, living a good life, and taking care of the animals. Even today, totemistic views on the wolf are preserved. The fact that the baby was given such names as Boriboy, Boritosh proves the existence of views on this animal. Even today, babies born with teeth are often given one of these names. The nominees wanted the baby to grow up as strong and healthy as a wolf.

The wolf lexeme is also used in the epic to mean "to do something". Qorajon asked his mother, Surkhayil Maston, who was returning from a black wedding: “How are you, how are you? Are you becoming a wolf or a fox? ” he asks. Here the lexemes of wolf and fox are contradicted. So, in the imagination of the people, the wolf is in the sense of victory, the fox is in the sense of defeat. That is why the positive qualities of animals are taken into account when naming babies.

I. Umarov, who studied the language of epics on the example of the epic "Malika ayyor (Princess cunning)", in his research spoke about abstract lexical units. indicates that it is actively used. According to the scientist, according to the composition of lexical units of meaning and the nature of meaning, which are actively used in epics, the epic hero's psyche, character, dreams, state, appearance feature is also characterized by the fact that it consists of lexemes associated with the perception of the world and its creator. I. Umarov classifies such lexemes according to the nature of meaning into the following groups:

1. Lexical units related to the psyche of the epic hero (heart, tongue, charm, will, etc.). Linguistics has shown that the Persian-Tajik language lexeme means "heart, soul, mind" (OTIL, 1, 613) as a synonym for the lexeme of the heart.

2. Abstract lexical units related to the character of the epic hero (such as bravery, courage, bravery, wisdom). The lexeme of heroism, which served to express the meanings of "courage, bravery, bravery" in our language (OTIL, 1, 194), appeared in the text of the epic we studied through the following semantic features: a) "irreversible, brave, brave ”in the sense of: *Ilgariga o`tdi ikki merganlar // Avazning bahodirlik nomi bor (20); Chambil elda bahodirlik qilasan // Go`ro`g`lidan otu anjom olasan (32);* b) in the sense of "mighty, majestic, heroic": *Bahodirlik ta`ma qilib yuraman // Nazar topib bu yerlarga kelaman (176); Bahodirlik da`vo qilib // Har qaysingiz sherday bo`lib (181) kabi” [Umarov, 118].*

3. Lexical units (such as beautiful, graceful, graceful) that express the character of the epic hero in relation to his condition and appearance. The Arabic lexeme Jamal means “beauty, beauty; attractiveness ”(OTIL, 5, 69).

The Arabic lexeme "husn" in our language means "beauty; beauty, grace; good quality, character ”has been defined in linguistics. In the text of the studied epic it is observed that the term is used in the following senses: a) “pleasant, attractive color, appearance; beauty, splendor ”(OTIL, 5, 565) or in the sense of the epic hero's facial structure, expression, color, etc: *Husnin ko`rsang, shohlardan qizda // Jamollari oyu kundan ziyoda (24); Malikaning husnin ko`rgan // Necha qushlar mast bo`p qolib (103).* b) this lexeme is in a figurative sense, that is, “a pleasing appearance; beauty ”(OTIL, 5, 565): *Shoqalandar aytdi: - Ey, Avazjon, endi yo`l yaqin qoldi, hangamalashib borayik, - deb seni avvaldagi husningga keltirdik (69) kabi”[Umarov, 119].*

4. Lexical units related to the perception of the world and its creator (such as the world, mortal, celestial, resurrection, destiny, god, truth, hypocrisy, creator, creator). Although the

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ISSN 2697-2131, **Volume 17**
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Arabic world lexeme means "world, world", its lexical-semantic meanings are found in linguistics (OTIL, 1, 662-664).

5. Lexical units (such as lust, imagination, suspicion, gratitude) that express the imagination of the epic hero in connection with his dreams. The Arabic lexeme “to lose one's mind; passion; inclination, passion; Linguistics has found that it means "a great devotion to something, a strong desire" (UTIL, 5, 467) [Umarov, 120].

Conclition

The study of abstract nouns used in epics not only demonstrates the skill of the Uzbek people in the use of names, but also plays an important role in the presentation of certain traditions and national culture of our people.

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